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AN EXHIBITION OF
PAINTING, DRAWING &
SCULPTURE

The Penwith Society of Arts in Cornwall

THE ARTS COUNCIL OF
GREAT BRITAIN

SOUTH-WESTERN REGION

1954

Introduction

THE PENWITH hundred is the south-western tip of England. It is, especially to the landscape painter and the sculptor, a stimulating and exciting place in which to live, so that over the last century many have gone there whose work has been inspired by the place, diverse though their interpretations of it may be. One of them, the late Borlase Smart, was a painter whose vigour and enthusiasm had helped to hold the artists working in St Ives together as a community, and the Penwith Society of Arts in Cornwall was founded five years ago in his memory. It is an association of professional painters, craftsmen and sculptors—who exhibit together at the Penwith Gallery in St Ives. Beyond that, it is an interesting organization, not for the fact that some of its members are artists whose work has an international reputation, but because its members work in a wide variety of different styles and media, and are drawn together by the place in which they live, rather than by a common manner of expression.

From the beginning the members of the society were aware of a strong need for association and, at the same time, of the difficulties which come upon any group whose aim is an individual freedom, rather than a unity of expression. They have, however, safeguarded this concept in their constitution. For example, any work shown in the exhibitions at the gallery is chosen by selection from all which are submitted, that is to say, no artist exhibits simply by virtue of his membership of the society. Again, the number of members is

fixed at thirty artists and ten craftsmen, but there are biennial elections which allow for the election of a new membership, and ensure a competitive standard.

The experiment is a success, and this, apart from anything else, is a tribute to the good sense of the society's members. It may sometimes have been difficult for artists of different kinds to show side by side, but the fact that they have done so has attracted a great deal of public interest in the gallery, and has won the support of a large number of lay members in England and abroad. In the present exhibition the very dissimilarity of styles demonstrates the peculiar strength of the society rather than its weakness.

This exhibition is, on a smaller scale, the kind one might expect to find at the Penwith Gallery during any summer. It does not, unfortunately, include work by the crafts section because of the difficulties involved in touring an adequate selection of fragile pottery and other articles. Otherwise it is largely representative of the society's membership and has, for the most part, been chosen from work shown at the gallery during the summer of 1954 with the invaluable help of Miss Misomé Peile (Chairman) and Mr Michael Seward Snow (Hon Secretary). The Arts Council has made a grant towards the upkeep of the society's gallery in St Ives since its inception and is glad to arrange for the second time a touring exhibition of members' work.

PHILIP JAMES

Catalogue

All measurements are in inches

OILS

W. Barns-Graham
1 BEACH ROCKS
29 by 35

Stanley Dorfman
2 RED
25 by 32½

Jeanne du Maurier
3 BEDROOM SHELF
25½ by 29½

John Forrester
4 BLACK AND GREEN FORMS
26½ by 21½

Terry Frost
5 COMPOSITION IN GREEN, May 1952
25 by 29

Leonard Fuller, R.O.I., R.C.A.
6 EMMANUEL
21 by 25

Alethea Garstin
7 THE LIGHTHOUSE
18 by 21½

Marion G. Hocken, R.O.I.
8 S.A.M.A. OFFICE, ST IVES
15 by 7½

Alexander Mackenzie
9 BOSORNE STREET, ST JUST
11½ by 28

Dod Procter, R.A.
10 THE RED BAG
29 by 24

M. N. Seward Snow
11 LANDSCAPE WITH ISLANDS, LATE EVENING
15½ by 18

Billie Waters
12 LANDSCAPE WITH DARK TREES
23½ by 20½

John Wells
13 GREEN ROCK
20 by 16

WATERCOLOURS & DRAWINGS

Shearer Armstrong
14 DANCING FIGURES
34½ by 24

Shearer Armstrong
15 OLD QUARRY
21½ by 26½

W. Barns-Graham
16 SAN GIMIGNANO (American Tower)
24 by 28½

Stanley Dorfman
17 DRAWING
20½ by 15

Agnes Drey
18 PORTRAIT OF A GIRL
29 by 21

Agnes Drey
19 STILL LIFE
27 by 19½

'Fish'
20 JILLARD'S CAT
17½ by 14½

John Forrester
21 VIZILLE
19 by 21½

Barbara Hepworth
22 TURNING FORMS AND STANDING FIGURES
32½ by 25

Alexander Mackenzie
23 DRAWING, CHYSAUSTER
15½ by 17

Marjorie Mostyn, R.C.A.
24 SLEEPING CHILD
21 by 17½

Ben Nicholson
25 THREE PEARS, 1948
18½ by 22

Ben Nicholson
26 PAINTING, Gouache, 1938
21½ by 28½

Misomé Peile
27 FLOWER COMPOSITION
27 by 22

Misomé Peile
28 WINTER
19 by 31½

M. N. Seward Snow
29 DRAWING. VERTICAL AND HORIZONTAL MOVEMENT
15½ by 18

SCULPTURE

Barbara Hepworth
30 TWO FORMS (serravezza marble)
16 in. high

Barbara Hepworth
31 TWO HEADS (JANUS) (mahogany)
21½ in. high

Roger Leigh
32 BULL AND MATADOR
3½ in. high

Roger Leigh
33 CLOAKED FIGURES
6 in. high

Denis Mitchell
34 HEAD
18 in. high

Denis Mitchell
35 UPRISING FORM (Elm)
39 in. high

Prices

1	50 gns	19	15 gns
2	£28	20	7 gns
3	40 gns	21	£16
4	£30	22	N.F.S.
5	28 gns	23	6 gns
6	65 gns	24	10 gns
7	25 gns	25	£30
8	£18	26	100 gns
9	25 gns	27	£25
10	£40	28	£15
11	25 gns	29	10 gns
12	18 gns	30	£150
13	30 gns	31	£75
14	£40	32	8 gns
15	£12	33	6 gns
16	15 gns	34	15 gns
17	£10	35	£60
18	20 gns.		

Shenval Press

A SELECTION
OF PAINTINGS
DRAWINGS
SCULPTURE
& POTTERY

The Penwith Society of Arts in Cornwall

The Arts Council 1957

Foreword

THE PENWITH SOCIETY OF ARTS is made up of professional painters, sculptors and craftsmen who are resident or semi-resident in Cornwall. Their major activity is the holding of three shows annually in the Society's Gallery at Fore Street, St. Ives. The present selection has been largely taken from the 1957 Summer Exhibition.

Founded in 1949, in memory of the late Borlase Smart, whose active personality held together a community of artists in St. Ives, the Society has throughout been characterized by a breadth of outlook and opinion. It has remained essentially a co-operative association of practising artists rather than a Society dominated by a common style or a particular belief. The only restriction has been the fixing of the number of full members to forty, which prevents its becoming unwieldy and maintains its quality. Membership has changed over the years and the constant infusion of new blood and ideas has kept the Society alive and vital.

To the diversity of personal style current in Penwith is added the presence of such internationally famous artists as Barbara Hepworth, Bernard Leach and, until quite recently, Ben Nicholson, whose example is a constant spur to the younger members.

St. Ives and Cornwall form the immediate physical environment. Fishing-port, sea, rocks, gulls, boats and ropes; an intense white light with its ever-shifting play of colour on white-walled house, sea and cliff—such is the atmosphere of St. Ives. Behind stretches Cornwall, the granite country, wind and rain-lashed for centuries, austere and bleak, its rough moorland punctuated by granite outcrop, man-built hamlet, farmhouse, and dry-stoned hedge.

The artists are stimulated and excited by the variety of their physical background. Not all, however, are content to record it naturalistically. They transmute their visual impressions, and recreate a new world, self-existent, of form, colour and design. Nor does the artist in St. Ives remain isolated. He is aware of influences coming from across the Atlantic and beyond the English Channel. All these factors, environmental, artistic and personal, help to create works of art which have a common vitality and immediacy, but which retain the artist's personal idiom.

On two previous occasions, in 1950 and 1954, the Arts Council has toured selections from the Society. Both of these were small Exhibitions and the showings were largely confined to South West England, visiting mainly Art Colleges and Arts Centres. The

present Exhibition is larger in scope, will travel throughout England, and is designed for the public galleries. Its more ambitious object is to bring the work of an extremely active and in many ways unique centre of Contemporary British Art to a more widely dispersed public. P.J.

Catalogue

PAINTINGS AND DRAWINGS

SHEARER ARMSTRONG

1 *Gasometer*
Oil: 18 × 24 in.

W. BARNS-GRAHAM

2 *Buff and Lilac, April* 1957
Oil: 20 × 30 in.

3 *Blue and Brown*, 1957
Oil: 20 × 30 in.

4 *Red Painting, Leeds* 1957
Oil: 40 × 60 in.

TREVOR BELL

5 *Tall Painting, St. Ives*
Oil: 96 × 18 in.

6 *Red on Dark*
Oil: 40 × 60 in.

7 *Of Ropes and Boats*
Gouache: 30 × 22½

SANDRA BLOW

8 *Earth Forms*
Oil: 50 × 45 in.

9 *Black and White (Granite)*
Oil: 52 × 46 in.

TERRY FROST

10 *Painting, Yellow and Orange*
Oil: 60 × 72 in.

11 *Pink and Black, September* 1957
Oil: 30 × 25 in.

12 *Green and Straw*
Oil: 54 × 18 in.

13 *Blue and Brown Verticals*
Oil: 14 × 24 in.

ALETHEA GARSTIN

14 *Evening in Penzance Harbour*
Oil: 10 × 14 in.

BARBARA HEPWORTH

15 *June Morning (Curved Forms)*
Oil: 24 × 18 in.

16 *Spring*, 1957
Oil: 24 × 18 in.

17 *Night Sky*
Oil: 24 × 16½ in.

PATRICK HERON
18 *Granite, April* 1956
Oil: 72 × 36 in.

19 *Black Garden, April*
Oil: 48 × 30 in.

20 *Black and Yellow, May* 1957
Oil: 36 × 48 in.

21 *Red Painting, June* 1957
Oil: 50 × 40 in.

ROGER HILTON
22 25 × 30, *September*, '56
Oil: 25 × 30 in.

23 *Red Landscape* '53
Oil: 9 × 23½ in.

24 *April*, '55
Oil: 60 × 30 in.

MARION GRACE HOCKEN
25 *Nicotiana Affinis*
Oil: 19 × 4½ in.

ALEXANDER MACKENZIE
26 *Painting, Pedn-Vounder*, 56-57
Oil: 26 × 9½ in.

27 *Landscape (Cape), July* 1957
Oil: 19 × 29½ in.

28 *Botallack, High Water*
Oil: 35 × 15 in.

JOHN MILNE
29 *Le Val d'Enfer, Les Baux, May* 57
Charcoal: 30 × 22 in.

KATE NICHOLSON
30 *Iris Table*
Oil: 48 × 24 in.

31 *Cobalt and Scarlet*
Oil: 28 × 23½ in.

MISOME PEILE
32 *Sea Mirage*
Oil: 19 × 20 in.

CAROLYN SMITH
33 *Thicket*
Oil: 24 × 18 in.

BRUCE TAYLOR
34 *Drawing for Sculpture*
Indian Ink: 19½ × 12 in.

35 *Drawing*
Indian Ink: 8½ × 25 in.

JOHN WELLS
36 *Constructed Landscape*
Oil: 9 × 27 in.

37 *Painting*, 1956
Oil: 48 × 36 in.

38 *Nocturne*
Oil: 27½ × 11½ in.

39 *Abstraction*
Oil: 31½ × 12 in.

KARL WESCHKE

40 *Red Landscape*
Oil: 36 × 48 in.

BRYAN WYNTER

41 *Prison*
Oil: 50 × 40 in.

42 *The City Wakes*
Oil: 48 × 36 in.

43 *Terrestial Shadows*
Oil: 56 × 44 in.

SCULPTURE

BARBARA HEPWORTH

44 *Winged Figure (Maquette)*
Brass: 23 in.

45 *Involute*
Bronze: 16 in.

46 *Curved Form*
Marble: 20 in.

ROGER LEIGH

47 *Sculpture (Abbess)*
Teak: 22 in.

JOHN MILNE

48 *Relief*
Plaster: 23 × 18½ in.

DENIS MITCHELL

49 *Carving*
Rosewood: 31½ in.

50 *Relief in Copper, No. 1*
Copper: 28½ in.

BRUCE TAYLOR

51 *Metal Sculpture*
16 in.

BRIAN WALL

52 *Steel Maquette, D.X.O.*
14½ in.

POTTERY

BERNARD LEACH

53 *Large Stoneware Jar*
14 in.

54 *Stoneware Moulded Jar, Decorated*
8 in.

55 *Stoneware Moulded Jar, Decorated*
6½ in.

56 *Stoneware Lidded Bowl, T.T. Engraved*
3½ in.

JANET LEACH

57 *Stoneware Bottle, Decorated*
9 in.

WILLIAM MARSHALL

58 *Teapot (Stoneware with Cane Handle)*

KENNETH QUICK

59 *Stoneware Bottle*
8 in.

BRUCE TAYLOR

60 *Shell Form (Earthenware Dish)*

Prices

1. £20
2. £55
3. £55
4. £125
5. £40
6. £35
7. £18
8. £150
9. £100
10. £200
11. £60
12. £60
13. £30
14. £12
15. £75
16. £65
17. £65
18. £200
19. £120
20. £100
21. £150
22. £40
23. £20
24. £60
25. 8 gns.
26. £42
27. 35 gns.
28. 35 gns.
29. 25 gns.
30. £50
31. £20
32. 18 gns.
33. 15 gns.
34. 10 gns.
35. 15 gns.
36. 35 gns.
37. 50 gns.
38. 35 gns.
39. 35 gns.
40. £100
41. 120 gns.
42. 120 gns.
43. 150 gns.
44. 120 gns.
45. 440 gns.
46. 400 gns.
47. 35 gns.
48. 30 gns.
49. 30 gns.
50. 18 gns.
51. 35 gns.
52. £40
53. £25
54. £4
55. £5
56. £5
57. £4
58. £2 10s.
59. £2
60. £8

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